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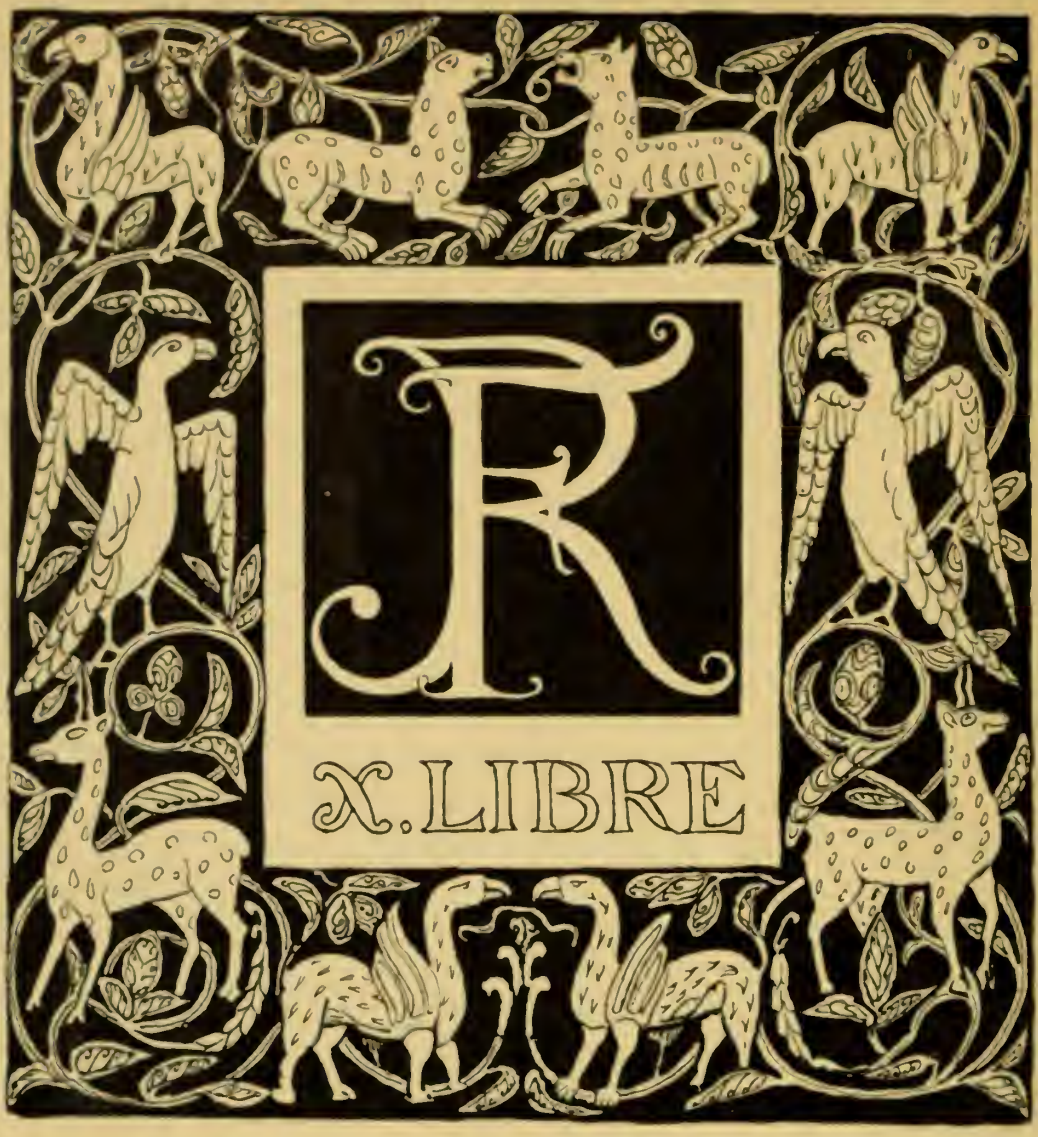
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WHISTLER'S PASTELS
AND OTHER MODERN PROFILES

BY THE SAME WRITER

Aubrey Beardsley's Book-Plates. 1902.

Aubrey Beardsley's Drawings: A Catalogue and a List of Criticisms. 1903.

Whistler's Art Dicta and Other Essays. 1904.

Whistler: Notes and Footnotes and Other Memoranda. 1907.

Modern Art at Venice and Other Notes. 1910.

The Portraits of Albert Gallatin (1761–1849), *Statesman, Diplomat, Financier.* 1911.

A Fifteenth Century Mazer. 1912.

Whistler's Pastels and Other Modern Profiles. 1912. [*New edition, enlarged,* 1913.]

The Portraits and Caricatures of James McNeill Whistler: An Iconography. 1913. [*In preparation.*]

WHISTLER

Venice

WHISTLER'S PASTELS

AND OTHER MODERN PROFILES

BY

A. E. GALLATIN

NEW EDITION

NEW YORK: JOHN LANE COMPANY
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MDCCCCXIII

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NOTE

My remarks on the exhibitions of the International Society and those on Homer and Zorn are printed here through the courtesy of Art and Progress. The notes on "Max" and Frieseke, which have been added to this edition, also made their first appearance in that journal. The appreciation of Haskell is reprinted by permission from The International Studio.

To Mr. Burton Mansfield and Mr. Harris B. Dick I am indebted for permission to reproduce an hitherto unpublished pastel and an hitherto unpublished water-colour by Whistler in their respective possession. In addition to these, the three slight sketches by the same master which have been reproduced as one plate have also been substituted for certain illustrations which appeared in the first edition of this book, as have the reproductions after Forain, Conder, "Max," Frieseke and Shinn's French Music Hall.

A. E. G.

New York, February, 1913.

CONTENTS

WHISTLER: THE PASTELS, CHALK DRAWINGS AND WATER-COLOURS 3

THE ART OF ERNEST HASKELL 13

TWO EXHIBITIONS OF THE INTERNATIONAL SOCIETY: A SET OF NOTES 21
NICHOLSON: ORPEN: FORAIN: PAUL TROUBETZKOY: CONDER: KEENE: BEARDSLEY

AN ETCHING BY ZORN 33

WINSLOW HOMER: THE MEMORIAL EXHIBITION 39

"MAX:" CARICATURIST 45

THE PAINTINGS OF FREDERICK C. FRIESEKE 51

THE PASTELS AND RED-CHALKS OF EVERETT SHINN 59

ILLUSTRATIONS

These, excepting the Frontispiece, are placed together at the end of each paper.

WHISTLER

VENICE *Frontispiece*

From the hitherto unpublished pastel in the possession of Burton Mansfield, Esq.

ON THE MERSEY

From the hitherto unpublished water-colour in the possession of Harris B. Dick, Esq.

SOTTO PORTICO—SAN GIACOMO

From the pastel, originally published in the first edition of this book, in the possession of William B. Osgood Field, Esq.

PORTRAIT OF WHISTLER

From the chalk drawing, originally published in the first edition of this book, in the possession of Messrs. Colnaghi & Obach.

STUDIES

From the hitherto unpublished sketches in chalk on brown paper in the author's collection.

A VENETIAN PALACE

From the two chalk studies, originally published in the first edition of this book, in the possession of William B. Osgood Field, Esq.

Ernest Haskell

THE VALE

From the pen and ink drawing, originally published in the first edition of this book, in the author's collection.

Forain

LE CAFÉ

From the drawing in the author's collection.

Charles Conder

LA FILLE AUX YEUX D'OR

From the hitherto unpublished pen and ink sketch in the author's collection.

Zorn

THE BATHERS

From an etching.

Winslow Homer

PALM TREE, NASSAU
From a water-colour.

FISHING-BOATS, KEY WEST
From a water-colour.

"Max"

LORD CHESTERFIELD CONSERVING THE FAMILY TRADITIONS
From the water-colour in the author's collection.

Frederick C. Frieseke

BREAKFAST IN THE GARDEN
From a painting.

Everett Shinn

A FRENCH MUSIC-HALL
From a pastel.

PARIS: EARLY MORNING
From a pastel.

WHISTLER

WHISTLER

THE PASTELS, CHALK DRAWINGS AND WATER-COLOURS

ALL supremely great works of art are great because of their intrinsic beauty: a marble from Greece, a piece of Chinese porcelain, a bronze statuette of the Italian Renaissance, a piece of enamel or chased gold by Cellini, and a painting by Velasquez might be grouped together with the greatest harmony and unity of purpose; they speak the same language and have everything in common. And with them could be placed a Whistler, for he also had "the mark of the gods upon him." [1] In all of Whistler's works — paintings, water-colours, pastels, etchings, dry-

[1] "*We have then but to wait — until, with the mark of the gods upon him — there come among us again the chosen — who shall continue what has gone before.*" WHISTLER'S *Ten O'Clock.*

points, lithographs and drawings — we are impressed by their distinction and elegance, for always was Whistler an aristocrat. Into an age dominated by commercialism, vulgarity and the spirit to gain, came Whistler with his unflinching devotion to beauty and to the search for perfection.

Some thirty of Whistler's paintings, chosen to illustrate the development of his art, were shown during the spring of 1910 at the Metropolitan Museum of Art; supplementing them was a group of half this number of the artist's pastels.

One could not place in an artist's hands a more sympathetic, intimate and altogether delightful medium of artistic expression than the pastel. The several ways in which it may be employed are illustrated by the masterly portraits in red

and black of Holbein, executed in line; by the exquisite studies in coloured crayons of figures and draperies by Watteau and Boucher; by the portraits, rubbed in and stumped, of La Tour, which are so charming and gracious in spite of the fact that his eyes have penetrated to the very souls of his sitters; and, finally, by Whistler's drawings upon brown paper, with the added decisive touches of alluring colour, which have put the charm of Venice before us.

For Whistler the pastel was certainly an ideal medium. Etching and lithography were eminently adapted for his needs and very suitable vehicles for giving expression to his refined and elegant art: all his efforts in these directions are pregnant with suggestion and executed with a crisp and magical line. But in the pastels we have the artist's wonderful colour in

addition; they are perfect expressions of his genius.

The Venetian pastels were an entirely new note in art: as in all the other various media he worked in, he not only mastered it, but developed its possibilities as well. Dr. Bode speaks of "the neatness of execution and the beauty of colouring" of the great Vermeer, and how aptly these words could be employed in describing Whistler's pastels of Venice! These drawings, outlined with black crayon on coloured paper, usually brown, and then tinted with pastel, in which much of the paper itself is visible, are marvellous little pictures, sparkling with sunlight, and recording the very spirit of the city in the sea. His subjects were always unhackneyed and treated in an entirely personal way. These pastels, with their amazing technique,—the lines are broken, as in the

Venetian etchings,—possess that "impress of a personal quality," as Walter Pater said of Luca della Robbia, "a profound expressiveness, what the French call *intimité*, by which is meant some subtler sense of originality—the seal on a man's work of what is most inward and peculiar in his moods and manner of apprehension." The studies in black chalk which Whistler made of Venetian palaces, two of which are reproduced herewith, contain as well as the pastels the "impress of a personal quality."

The artist executed innumerable exceedingly graceful studies and sketches in pastel and chalk of the nude and of draperies, as well as many engaging portrait studies in chalk, such as the self-portrait here reproduced. Much closer do we get to an artist in such spontaneous studies as these than in his more elaborate paint-

ings: the collections of drawings by the great masters contain examples which are much more appealing, because more personal, than many of the huge, laboriously wrought canvases, so often the work of apprentices, which cover the interminable walls of endless museums. Nothing in the whole range of Whistler's art is finer in quality than such a design of his as the Venus Astarte, which is comparable to a Tanagra, while certain other of the nudes and lightly draped figures, some of them in their accessories containing a decided Japanese motive, are also possessed of the true classic spirit.

Whistler's water-colours are as perfect in their way as the pastels. The artist has never strained his medium, has never tried to get the same results as if using pigment. Very often his drawings in water-colour are not much more than notes, with the

result that they are always surprisingly spontaneous and fresh in appearance, and that his delicate and transparent washes of captivating colour are always a delight. What Viollet-le-Duc wrote of the lead-workers of the Middle Ages, and the reason for the charm existing in their work, is also true of Whistler's water-colours: "The means they employed and the forms they adopted are exactly appropriate to the material."

WHISTLER

On the Mersey

WHISTLER

Sotto Portico—San Giacomo

WHISTLER

Portrait of the Artist

WHISTLER

Studies

WHISTLER

A Venetian Palace

THE ART OF ERNEST HASKELL

THE ART OF ERNEST HASKELL

UNTIL the spring of 1911, when an exhibition of his work was held in New York, Ernest Haskell's exquisite art was known only to the more discriminating and observing of amateurs. And to them only through scattered decorative designs in certain periodicals and by the artist's immensely clever and amusing pastel of Mrs. Fiske, and charcoal drawing, tinged with caricature, of Mr. Whistler, which have been frequently reproduced. The exhibition proved to be one of the most interesting and important one-man shows of the season, and introduced to us the work of a young American artist whose genius is of the creative order and whose art is most personal. Rare qualities, indeed!

Just as Whistler to the last was always

a student, so is Haskell an experimenter, and his point of view is invariably fresh and engaging. In his decorations in black and white, pastel portrait drawings, monotypes, lithographs, etchings, pencil drawings and silver-points—and examples of all these were shown—one is constantly impressed with the great individuality of the artist, as well as with the style and distinction which dominate his art. One is also amazed at the versatility of this man, who has conquered so many media, for, in addition to those enumerated, Haskell has done work in oils and in water-colour, besides some modelling in wax.

In his work in black and white Haskell has executed some really notable drawings. His landscapes vibrate with light and air, and his treatment of trees and foliage, which are always drawn direct from nature, is quite extraordinary and compara-

ble in quality to Maxfield Parrish's, while the rendering of cloud effects is also very beautiful. The wealth of minute detail employed in these drawings detracts no more from the general composition than it does from a drawing by Beardsley or an etching by Dürer, the design always being intensely decorative in feeling. The portrait drawings—the majority of them done with pastels, in which a much more flexible and supple line has been employed—are charming and gracious, even if they are not invariably faithful likenesses of the subjects. The question whether or not a likeness is necessary to make a picture great is an interesting one; in his wonderfully illuminative conversations with Paul Gsell, Rodin states that the resemblance which the artist ought to obtain is that of the soul.

The artist's monotypes, some of which

have been worked on in pastel, have been most skilfully executed and display a sound knowledge of the resources of the technique of this fascinating form of reproduction. Several of these monotypes, in particular those of young girls in quaint costumes, were most captivating—alluring in colour, as well as agreeable in composition. The silver-point, that most delicate of all media, involving, as it does, the most exact kind of draughtsmanship, it would seem must have been invented expressly for the display of this artist's talents, so delightful are his drawings made in the manner so closely linked with the name of Legros, and before him with that of Leonardo.

Haskell has made a number of very brilliantly executed etchings, including a charming series known as The Paris Set, which at times suggest Whistler,

without being actually imitative. Others display an intelligent study of the plates of Rembrandt and Dürer. He has also produced some extremely beautiful lithographs, that of Miss Maude Adams, as Juliet, being particularly delightful, while the Nude shown at this exhibition was comparable to one of Charles Shannon's stones, so graceful it was, so vaporous and full of suggestion.

Arthur Symons once said: "Taste in Whistler was carried to the point of genius, and became creative." This is also true of Haskell, for he takes as much pains in placing his name or signature device upon a design as did Whistler, and always, like Whistler's "butterfly," it is a necessary part of the composition. His frames, usually made of natural wood, are invariably severely simple, while the mats, of exactly the correct proportions, often

have been decorated by the artist, and sometimes have on them a border of brown lines and gold stripes, with water-colour wash—as decorative prints were framed in France in the eighteenth century.

ERNEST HASKELL

The Vale

TWO EXHIBITIONS OF THE INTERNATIONAL SOCIETY

TWO EXHIBITIONS OF THE INTERNATIONAL SOCIETY

A SET OF NOTES

I

THE annual exhibition of the International Society of Sculptors, Painters and Gravers, held in London during the spring of 1911, was one of great interest. It contained many more paintings of vital importance than were shown at the Royal Academy—the latter being about as inspiring as the Paris Salon.[1] Founded in 1898, Whistler was the first president of the International Society, which office he held until his death, when he was succeeded by Rodin. Among the members are artists of such real genius as William

[1] *The cleverest works are always to be seen at the Salon des Humoristes; these amiable drawings will long outlive the blatant Salon pictures.*

Orpen, William Nicholson, D. Y. Cameron, James Pryde, Charles Shannon and William Strang, while Forain and Paul Troubetzkoy also exhibited this year.

William Nicholson was represented by a splendidly painted portrait of F. Nash, Esq.; his name and William Orpen's are two of the greatest in contemporary art. Nicholson's composition and colour are as notable as they used to be in the days of the marvellous wood-cuts,—which some day will be treasured by the greatest amateurs of *l'estampe*,—and higher praise than this is not possible. The enamel-like surface of his pigment is also an aesthetic delight, his modelling and rendering of values masterful. It was these qualities that made his exhibition at the Goupil Gallery the same spring proclaim him to be a master of his craft.

William Orpen sent a picture entitled

The Knacker's Yard, Dublin, a canvas particularly notable for its superb composition, containing great imposing empty spaces. The artist's paintings at the Royal Academy (for that institution has strangely enough had the sagacity to elect him an associate member) were by far the most interesting works shown there. Certainly with Nicholson and Orpen, and the other men belonging to their group, to carry along her glorious traditions founded by Hogarth, Reynolds, Romney, Gainsborough and Raeburn, British art may well expect a renaissance; for it is not an exaggeration to say that these men are great artists.

The genius of Degas and his supreme powers of draughtsmanship were illustrated by a *Danseuse*, very typical of this phase of his wonderful art, while that of his understudy, Forain, was shown by a

group of etchings, paintings and pastels. This artist, like his master, is an immensely clever draughtsman, his realism as unflinching and his vision as penetrating and cruel. Forain's etchings possess great technical beauty and are full of strong characterization; his line is as expressive and telling as that of a master from Japan. But his work at times is too much an echo of Degas—frequently it is veritable caricature. How differently has the charming art of Mary Cassatt been inspired! Forain is to Degas what Jordaens was to Rubens, Boucher to Watteau, Walter Greaves to Whistler. One might say that these artists exposed the failings and the "tricks" of their masters.

The few pieces of sculpture which adorned the exhibition were of a high order: two examples of Rodin's great art, one in bronze, one in marble, and two

examples of Prince Paul Troubetzkoy's sculpture being conspicuous among them.

The exhibition of sculpture — together with a few of the artist's paintings — held in New York at the Hispanic Society during the winter of 1911 showed us that in Paul Troubetzkoy contemporary sculpture possesses one of her most interesting exponents. The genius of this Russian is a force secondary only to such men as Rodin and Meunier. His sculpture is most spirited and full of vitality: here we have nothing of alleged "classicism." His men and animals vibrate with life, as Monet's landscapes and marines vibrate with light. The sculptor's range of subjects is varied, his versatility very marked. In his work we find most charming statuettes of women, children and men, extremely lifelike animal subjects, *genre* pieces, life-size figures and busts, as well as eques-

trian statues. And in all this work we find equally brilliant modelling, a refreshingly original technique, animation and an intensely modern note. His art is linked as closely with his age as Donatello's was linked with his.

II

An exhibition intended to illustrate the more important tendencies of English and French art in the past hundred years was arranged in London during the early summer of 1911, under the auspices of the International Society of Sculptors, Painters and Gravers. The exhibition could scarcely be considered as being a comprehensive survey of these years, owing to the fact that Impressionism, the most important movement of this period, was almost totally ignored; but it was, at the same time, an important assemblage

of vitally interesting works, of which the section of the exhibition termed "an historical survey of the graphic arts of the nineteenth century" was an interesting feature.

That Charles Conder was possessed of an exquisite art was demonstrated by the twenty-four examples of his work in oil and in water-colour which were shown. The little paintings made on the beach at Dieppe were as deliciously pure in colour and tone, and their washes of limpid pigment as seductive, as if Whistler had painted them. The fans and panels, painted with water-colours upon silk, were as delicate and charming as the work of a French master of the eighteenth century: the Boudoir Fan and La Fille aux Yeux d'Or were seldom excelled in grace by Lancret or Pater.[1] One only regretted

[1] "*Conder's paintings are like lyrical poems or*

the omission of examples of the lithographs: these, printed in sanguine, are exceedingly beautiful, and surely the most romantic drawings ever made! A set of them was shown in New York during December, 1911, in connection with a most important loan exhibition of Conder's art.

The pen and ink drawings of Charles Keene, considered by Whistler the greatest English artist since Hogarth, comprised a selection of his famous work for Punch. Immensely clever these were, displaying marvellous insight into character, full of quiet humour, and executed with a dextrous and facile technique: in a word, masterpieces of their kind, which have

inspired melodies. . . . The creatures of his delicate fancy move about in an engaging world of heroic landscapes and enchanted gardens. The pictures are arabesques of sumptuous women basking in their own glorious beauty." MARTIN BIRNBAUM.

never been excelled. Keene's great traditions—inherited from Daumier—were for a time worthily carried along by Phil May, also a genius in this particular branch of art, although as regards design he was far from being the equal of the former.

The extraordinary genius of Aubrey Beardsley was illustrated by five of the Salome drawings and his Siegfried. The Salome designs are marvellous performances that rank high among the masterpieces of black and white, and yet one would much rather have had any of the engaging Rape of the Lock "embroiderings," with their fine eighteenth century flavour, or certain of the Savoy drawings in their stead. Beardsley's instinct for decoration, his great gifts as an ornamentist, his unerring genius for balancing black and white masses, his wonderful line

and the sense of colour in his work are all factors which proclaim him to be the master of black and white: no artist working with pen and ink upon white paper has ever obtained such amazing results. This contention, it may be mentioned, was fully borne out after seeing an exhibition of originals, the most complete ever gathered together, which was held in New York during the autumn of 1911. Certain of the studies by the Old Masters which are executed in pen and ink—Dürer's in particular—possess a "looseness" of handling that is most engaging, and which by comparison may make Beardsley's execution appear at times rather "tight." But nothing is to be gained by comparing such sketches, produced in the white heat of inspiration, with the highly wrought compositions of Beardsley, for they have but little in common.

FORAIN

Le Café

CHARLES CONDER

La Fille aux Yeux d'Or

AN ETCHING BY ZORN

AN ETCHING BY ZORN

THE feature that impressed us most of all at the special display of Zorn's vigorous paintings shown at the exhibition of contemporary art held at Venice in 1909, as well as at the collection shown a year or two previously by Durand-Ruel in Paris, was the artist's tremendous *joie de vivre*. He is a pagan, intoxicated with life and revelling in colour and form.

Zorn's art is coarse only in the sense that this adjective might be applied to Hals, for Zorn is a great artist and a brilliant technician. As James Huneker expresses it in his Promenades of an Impressionist, that stimulating conglomeration of art criticism, he is, "in a word, a man of robust, normal vision, a realist and an artist."

These qualities are also apparent in the

etchings, and one welcomed the chance given by a New York dealer in the spring of 1911 to view a most representative group of the artist's coppers, eighty-seven in number. In the more recent plates, however, of which that reproduced herewith is an example, there is an evanescent quality, delicacy and refinement of his art not found in the earlier examples of his etched work. The vision of the artist is still as intensely searching, his love of nature just as apparent, but the technique is infinitely more subtle than that employed in such of his etchings as the masterly study of Ernest Renan, one of the artist's greatest plates. In the silvery Bathers —Swedish peasants unabashed in their nudity—we have such an etching that leads a critic of his art to inquire: "Who save Zorn has ever etched a triumphantly successful nude *en plein air?*"

Rembrandt and Whistler are certainly the undisputed masters of the etching-needle, but second only to them follows this virile Swede, in company with Meryon, Cameron and one or two others.

ZORN

The Bathers

WINSLOW HOMER

WINSLOW HOMER

THE MEMORIAL EXHIBITION

WINSLOW HOMER'S art was typically American, and in many respects he was the most representative painter that this country has produced. Our early artists were imitative to a large extent, their canvases painted according to deeply rooted European traditions, but in Homer we produced a man whose art was splendidly national. His style does not appear to have been influenced by the work of any other painter, and his composition and technique, so direct and straightforward, were entirely his own.

No painter has excelled, and but one or two have equalled, Homer in depicting the majesty and overpowering strength of the ocean, its sublimity and mystery.

His marines form an unrivalled epic of the sea.

It was eminently fitting, therefore, that the Metropolitan Museum of Art should honour this painter, a few months after his death (the artist died in September, 1910), with a memorial exhibition of his work, as they did in the spring of 1910 for Whistler. And remarkably interesting this exhibition proved to be.

Born in 1836, Homer came of New England sea-faring stock. He lived for years almost the life of a recluse among the fisher-folk of Maine, whom he has painted with so much fidelity and sympathy. Such of his pictures as Watching the Breakers, a High Sea, Eight Bells and The Fisher Girl, display a most intimate knowledge of these sturdy inhabitants of the rocky, surf-beaten coast of Maine. It was in his delineations of the ocean, how-

ever, that Homer's genius reached its greatest heights; in grasp of subject and understanding such of his paintings as Northeaster and Maine Coast have never been surpassed. They fairly exhale the spirit of the mighty deep. Homer also painted a number of pictures strongly dramatic in their appeal, of which the Undertow and Gulf Stream are examples, as well as several marvellously lifelike pieces of animal painting. And in all these pictures we have the same sincerity of purpose, the same simplicity of composition. These qualities are also true of his early paintings, — studies of camp life and negro scenes.

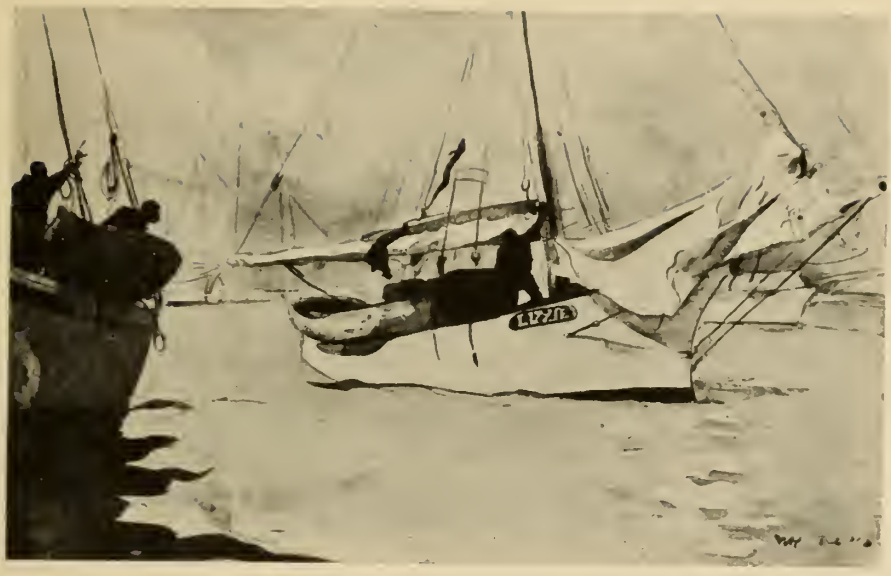
The group of twenty-seven water-colours was most interesting and formed an important feature of the exhibition.[1] Par-

[1] *At the Pan-American Exposition Homer chose to be represented only by his water-colours.*

ticularly delightful were those made in the Bermudas and Bahamas and on the coast of Florida; here the severity and ruggedness of the North have given place to the brilliant sunshine of the South. Joyous and colourful notes these are, rapidly set down in broad, vigorous washes. Homer thoroughly understood both the possibilities and limitations of the water-colour as a mode of artistic expression; his drawings were executed in precisely the right manner and he never strained his medium. Sargent, with his strong and masterful colour notes made in Venice, so engagingly unconventional in subject, and Whistler, with drawings in turn all that is delicate and suggestive, also understood, as did Homer, that elaboration only removes all that is fresh and charming in a water-colour.

WINSLOW HOMER

Palm Tree, Nassau



WINSLOW HOMER

Fishing-Boats, Key West

"MAX:" CARICATURIST

"MAX:" CARICATURIST

AFTER a morning spent among the pictorial anecdotes of the Royal Academy,[1] a visit to an exhibition of caricatures by Max Beerbohm, held at the Leicester Galleries a few weeks before the coronations of King George and Queen Mary, proved particularly refreshing.

"Max's" caricatures are as deliciously witty as the polished cadences of his incomparable essays, which Edmund Gosse classes with those of La Bruyère, Addison and Stevenson. Observes another astute critic: "He is as old as Horace and as new as Charles Lamb; he is the spirit

[1] *William Orpen's superb portraits, however, are now to be seen at the Royal Academy; they rank among the chief glories of British Art. Nor must we forget Sargent and one or two other brilliant men.*

of urbanity; he is town." He is a true caricaturist, a master of this "serious art which makes frivolity its aim," whose drawings are examples and classics of their kind. And how few true caricaturists we have had in recent years besides Pellegrini and "Spy," whose facetious pencils never gave offence, but only charmed by their subtle humour.

"Max" once wrote a most engaging and fantastical sketch entitled The Spirit of Caricature, which unhappily has not been preserved in any of the volumes of his collected essays, in which he described the perfect caricature as "that which, on a small surface, with the simplest means, most accurately exaggerates to the highest point, the peculiarities of a human being, at his most characteristic moment, in the most beautiful manner."

This definition is also an excellent

description of one of "Max's" own caricatures, in which the dominating features of his subject have been seized upon and emphasized: with the fewest possible strokes of his pencil, every line counting and every line being essential. Although the final drawing has probably been executed in a very short time, it is, nevertheless, the outcome of much deliberation, the subject having been carefully studied beforehand and many preliminary sketches made.

Of the *portrait charge* of the Earl of Chesterfield, standing by the side of a bust of his famous ancestor, here reproduced, the artist writes that he "drew the cravette and the buttonhole first of all, and the rest was exhaled corollarily from them"! This pencil drawing, with its delectable touches of water-colour, illustrates very well the points made by

L. Raven-Hill in a preface to a collection of "Max's" caricatures: "His instinct for style and character is wonderful. He gives you a savage epitome of a man's exterior, and through that, the quintessence of the man himself. He is a psychologist in drawing if ever there was one."

"MAX"

Lord Chesterfield Conserving the Family Traditions

THE PAINTINGS OF FREDERICK C. FRIESEKE

THE PAINTINGS OF FREDERICK C. FRIESEKE

FREDERICK CARL FRIESEKE is an American,—he was born in Michigan in 1874, and studied at the Art Institute of Chicago,—but not until January, 1912, did New York get an opportunity to view an individual exhibition of his paintings.

In Europe the work of Frieseke is familiar to visitors of the Salon des Beaux Arts, the biennial exhibitions of modern art at Venice, and of other exhibitions, while the Luxembourg has purchased one of his paintings, as have galleries at Vienna, Odessa and Venice.

Since he reached his twenty-fifth year the artist has elected to live in France, spending his summers at a delightful little place in the country, with brilliant and

luxuriant gardens. This is where the majority of his paintings have been produced.

The collection of Frieseke's canvases shown in New York, which comprised a group of seventeen pictures, was quite representative of his art, containing as it did the riper fruits of the artist's genius. Frieseke is a *pleinairiste* who delights in rendering effects of sunlight upon green foliage; this has been his special study.

Such of the artist's paintings as his Repose at Noonday and A Sunny Morning are really marvellously clever delineations of sunlight and vibrating heat. The Repose at Noonday, a picture of two young women in a woodland nook, dabbling in a bit of quiet water, one in a boat, the other on the leafy bank, was painted from half-past eleven until half-past twelve on a number of sunny days dur-

ing midsummer, the models taking the same poses, and gives an effect known only to modern art. As Hourticq says in his Art in France, it is "a new world" which has been discovered and explored. This rendering of sunlight in a certain locality at a certain hour was never essayed by the Old Masters.

Other of the artist's pictures in the exhibition, such as Among the Hollyhocks, and Breakfast in the Garden, the latter here illustrated, are also in this *genre*. A Sunny Morning, a garden scene, would have amazed the Old Masters, who never dreamed that the effect of sunlight could have been so faithfully and dazzlingly reproduced. The technique employed is a logical development of Impressionism, which at first was often rather more scientific than artistic; the knowledge gained by the spectrum is here apparent, but

paraded in a more discreet and subtle manner than by the earlier Impressionists.

Among the artist's figure subjects his decorative canvas entitled Youth, which was exhibited at the 1911 Paris Salon des Beaux Arts, is a beautiful arrangement in white, which well illustrates the firmness of his modelling. The picture shows two girls at their dressing-table,—of Louis XVI design, as is the chair and stool they are seated on,—with old chintz on the wall.

The painter's Autumn, a nude, is as vivid in its delineation and as sparkling as a painting from the brush of Zorn, without being quite as naturalistic and frank in its vision. La Toillette, which the Metropolitan Museum has acquired by gift, is a delightful arrangement of delicious colours: agreeable pale blues and

pinks in the chintz curtains are repeated in the vase of flowers and in the woman's garments. It is also extremely pleasing on account of its composition; in fact, design is one of this artist's strongest points.

FREDERICK C. FRIESEKE

Breakfast in the Garden

THE PASTELS AND RED-CHALKS OF EVERETT SHINN

THE PASTELS AND RED-CHALKS OF EVERETT SHINN

EVERETT SHINN is the possessor of an art presenting many different aspects and showing influences that proclaim widely diverging sympathies. The truth of this statement is apparent when one considers the artist's paintings and pastels in which he has found his inspiration at some *café chantant*, with all its vivid colour and glare of lights; when one considers the pastels of the meaner streets of New York and Paris, the masterly studies in red chalk from the nude, the portraits, done almost in imitation of oils, after the manner of La Tour, the vivacious decorations executed both in oil and in red chalk that recall a French master of the eighteenth century; and, finally, when one remembers the artist's decora-

tive panels, executed on an immense scale and intended to adorn great spaces. It is in the pastels and sanguine drawings, however, that we find the artist's work most deserving of serious consideration.

Shinn may be accounted as being one of the modern masters of the pastel, and as an artist who realizes its great artistic possibilities. His sure and swift draughtsmanship lends itself admirably to such subjects as the streets of New York and Paris present, and it is in these pictures that we discover the most personal expression of the artist's genius. These are intimate portraits, executed in amazingly alluring and harmonious colours, full of the distinguishing traits of the locality, in which its very atmosphere has been recorded. In characterization they are comparable to the realistic and penetrating studies of Raffaëlli, while the types which

he has introduced into these pictures, like those of this artist, are invariably sympathetically recorded and never with the bitterness and cynicism of a Forain.

Other of the artist's pastels depict the interiors of music-halls, lurid with flaring cross-lights. These are immensely clever performances, many of them containing beautiful passages of colour in which he has learned from Degas the artistic possibilities of the *café chantant*. Shinn has also made several portraits which are altogether charming and full of distinction, as well as beautifully composed,—the latter a rare quality in modern art.

In the artist's gay little decorations in red chalk—that most genial of all media, and always a favourite with the Old Masters—we have very charming souvenirs of the joyous days when Louis XVI sat upon the throne of France. Shinn has

schooled himself well in the traditions of this enchanted epoch, when it would seem as if taste must have been a matter of instinct: he has studied intelligently the reflectors of the frivolities of the age,—Watteau and his pupils, Lancret and Pater and his followers, Boucher and Fragonard. There was a very serious undercurrent in French literature and life at this time, but one does not perceive it in a picture by one of these masters. The results of the artist's investigations in these contemporary chronicles are surprisingly fresh, full of vigour, and far removed from mere tedious copies. In these graceful drawings the artist displays much of the same decorative feeling that is a characteristic of almost all French art, and which in this particular group was always the paramount feature.

Shinn's studies in red chalk of the nude

and of lightly draped figures are brilliantly executed, and in their powers of suggestion display draughtsmanship of a high order. The great charm of these drawings lies, however, in their freedom from all taint of the academic: the artist has faithfully followed the precept to learn anatomy and then forget it.

EVERETT SHINN

A French Music-Hall

EVERETT SHINN

Paris: Early Morning

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Extracts from Reviews of

WHISTLER'S PASTELS AND OTHER MODERN PROFILES

Whistler collectors and amateurs of other modern masters will be anxious to possess a copy of the small limited edition of Mr. A. E. Gallatin's exquisite brochure. . . . Mr. Gallatin, need one say, has an uncommon talent for crisp comment, for catching the essential quality of a thing of art in a brief, sensitive phrase. It is remarkable to concentrate such a variety of skilled characterization of artists so diverse in so few — some fifty — pages. *Mr. Richard Le Gallienne in The International.*

Mr. Gallatin is always a welcome essayist, not only in his genial and enthusiastic style, but in his capacity for finding much interest in the byways and less frequented paths of artistic achievement. His is the pen appreciative that finds either a new and admirable phase to admire in the work of a much-known artist, or that discovers a less-known artist outright and allows us to share in the fruits of the discovery. His criticism is selective to a degree — even captious at times — with the fortunate result that such gleanings in the field of art as he chooses to present to the public are always worthy of the public's most polite attention. . . . For short and distinctly illuminating essays on the discriminating appreciation of unsuspected flashes of genius these scattering notes make an enjoyable bit of reading. *Mr. Charles Matlack Price in Arts and Decoration.*

Again Mr. Gallatin has given us a little volume of short essays, intimate, delightfully written and charmingly presented. . . . The author has the rare gift of being able to say enough and not too much, of being brief without being fragmentary; his essays are sketches, deftly made, telling and individual. *Miss Leila Mechlin in Art and Progress.*

This little book is printed with all possible delicacy and fineness, and is a thoroughly tasteful example of typography. Its reproductions of pastels, water-colors, and chalk drawings by Whistler, and of a few pictures by Winslow Homer and others, are almost beyond praise in their execution. Mr. Gallatin's discussion of the relative values of these pictures and predominant qualities in the methods of the artists thus represented is sound and interesting. *The Outlook.*

[OVER

In "Whistler's Pastels and Other Modern Profiles," the author, A. E. Gallatin, has produced another pleasant little volume of art essays, which join with those of his previous authorship in combining authority of statement, sympathy of understanding, and grace of presentation. Mr. Gallatin has won a unique niche for himself in the pantheon of art criticism, and it is always a pleasure to call attention (at too rare intervals) to his publications. *Mr. Curtis Lublin in Town and Country.*

Mr. Gallatin is a writer who has achieved the art of saying something pertinent in a short space, and saying it well. . . . A crisp, piquant style. . . . Illuminative and always happily expressed reviews. . . . A copious series of well-executed plates, many from originals never before reproduced, add much to the charm of this attractive little volume. *Connoisseur.*

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